

Contents

<i>List of figures</i>	x
<i>Acknowledgements</i>	xi
Introduction: Defining the period: Japanese cinema and society at the turn of the millennium	1
PART I	
Nationalism, multiculturalism and the problem of Japanese-ness	9
1 <i>Nihonjinron</i> : The ideology of Japanese-ness	11
2 Cosmetic multiculturalism and contemporary Japanese cinema	32
PART II	
Okinawa	63
3 Okinawa: Modern history and issues of identity	65
4 Representing Okinawa: Contesting images in Japanese cinema	77
PART III	
<i>Zainichi</i>	115
5 <i>Zainichi</i> : History, identities and politics	117
6 Representing the <i>Zainichi</i> : Victim, clown and super-cool hero	136
Conclusion	171
<i>Notes</i>	173
<i>Bibliography and Filmography</i>	206
<i>Index</i>	222

Figures

2.1	<i>Shinjuku Kuroshakai – China Mafia Sensō</i> [<i>Shinjuku Triad Society–China Mafia War</i>] (dir. Miike Takashi, 1995)	39
2.2	<i>Dead or Alive – Hanzaisha</i> [<i>Dead or Alive – Criminal</i>] (dir. Miike Takashi, 1999)	56
4.1	<i>Kamigami no fukaki yokubō</i> [<i>Profound Desire of the Gods</i>] (dir. Imamura Shōhei, 1968)	81
4.2	<i>Hotel Haibisukasu</i> [<i>Hotel Hibiscus</i>] (dir. Nakae Yuji, 2002)	87
4.3	<i>Untamagirū</i> [<i>Untamagiru</i>] (dir. Takamine Go, 1989)	96
4.4	<i>Mugen ryūkyū: Tsuru-henrī</i> [<i>Tsuru-Henry</i>] (dir. Takamine Go, 1998)	106
4.5	Gajumarū Tree	108
6.1	<i>Kōshikei</i> [<i>Death by Hanging</i>] (dir. Ōshima Nagisa, 1968)	141
6.2	<i>Tsuki wa docchi ni deteiru</i> [<i>All Under the Moon</i>] (dir. Sai Yōichi, 1993)	146